

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

COVER

Tea for Two (The Collector)

(detail), 1980.
Robert Colescott (American, 1925–2009). Acrylic on canvas; 215.5 x 185 x 5 cm.
Gift of Agnes Gund given in honor of Darren Walker, 2017.128. © Robert H. Colescott Separate Property Trust / Artists Rights Society (ARS), New York

Robert Colescott is known for his figurative paintings that critique contemporary American culture. Using bright colors, expressive gestures, and visual puns, he debunks racial and gender stereotypes deeply ingrained in American culture and society. *Tea for Two* depicts a wealthy Black art collector surrounded by his collection that suggests artworks by Roy Lichtenstein, David Smith, Frank Stella, and other elite white artists whose work fetches high prices. We honor the artist's decision to paint subjects who are smoking, but the museum does not promote or support smoking. Smoking is injurious to health.

Spring is a time of renewal. In the arts, the seasons have been the subject of many powerful works, and time's passage has been represented by artists from a wide range of cultures. Now is the time to look forward, to celebrate the new.

At the Cleveland Museum of Art, springtime brings with it an array of new offerings, both inside our building and throughout the community. We reopened in January with a wonderful slate of exhibitions and programs, and we can't wait to welcome you back to see everything that we have been doing.

Visitors will experience a spectacular reinstallation of our holdings of contemporary art. The galleries have been entirely reimagined with new works and new viewpoints, vividly conveying the dynamic story of the art of our time while presenting a thrilling diversity of perspectives, backgrounds, and identities. Of the works on display, almost half are by women, and about a third are by African or African American artists. The new installation parallels that of other parts of the museum in its expansive, global approach. See the story on page 4.

Another rebirth can be seen in the Julia and Larry Pollock Focus Gallery, where we celebrate the conservation of one of our most celebrated Italian Baroque paintings, *Danaë* by Orazio Gentileschi. Newly restored, the painting is the centerpiece of *Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi*. Both father and daughter revisited certain themes throughout their careers, repeating and infusing new vitality into some of their most successful compositions.

We also look forward to several noteworthy shows over the summer. Travel back in time and across the ocean to fin-de-siècle Paris—to the moment when Impressionism met modernism—in *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900*. Opening July 1, the exhibition provides an intimate look at the beautiful, often enigmatic paintings and prints of Pierre Bonnard, Édouard Vuillard, Maurice Denis, and Félix Vallotton.

On July 11, we inaugurate *A New York Minute: Street Photography, 1920–1950* in the Mark Schwartz and Bettina Katz Photography Gallery. July 18 brings the opening of *Ashcan School Prints and the American City, 1900–1940*, in the James and Hanna Bartlett Prints and Drawings Gallery; the works in the show evoke urban life in an era of extraordinary vitality and rapid change.

There is also exciting news beyond University Circle. On June 12, our new Community Arts Center will open its doors in the historical 1919 Astrup building on West 25th Street. The museum is proud to anchor the new Pivot Center, a major addition to the Clark-Fulton neighborhood. Alongside such activities as studio classes for children, the center will house the colorful puppets and floats integral to our annual Parade the Circle, which will be on view there in a spectacular new exhibition. See the story on page 44.

We also welcome a new member to the board of trustees. Manisha Ahuja Sethi's extensive leadership and philanthropic experience will be a tremendous asset to the museum as, together, we pursue our mission of creating transformative experiences through art and steadily implement our 2017 strategic plan.

And, finally, now that spring has arrived, we invite everyone to step outside and enjoy the Smith Family Gateway to the west of the museum. This breathtaking greenspace provides peace and solace, with pathways and benches that make it an ideal spot to reflect on new beginnings.

With gratitude and every good wish,

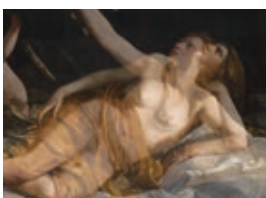


William M. Griswold
Director and President



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New Take on the New

A comprehensive reinstallation of the galleries of contemporary art offers fresh viewpoints on the art of our time

THANKS

The reinstallation of these galleries was made possible with principal support provided by the Sandy and Sally Cutler Strategic Opportunities Fund.

The Cleveland Museum of Art is telling the story of contemporary art in a bold new way through a reinstallation with fresh viewpoints to create new experiences.

The Betty and Max Ratner Gallery (224A), Toby's Gallery for Contemporary Art (229A, 229C), and the Paula and Eugene Stevens Gallery (229B) are now divided into four diverse, thematic spaces: Color, Shape, and Line; The Figure; Found and Made; and Living Abstraction. Of the works on display within the S. Mueller Family Galleries of Contemporary Art, about a third are by African or African American artists, nearly half are by women, and roughly one out of five is by non-American or non-European artists.

Curator of contemporary art Emily Liebert and associate curator of contemporary art Nadiah Rivera Fellah recently met up to talk about the new stories told within these walls.

What were the reinstallation goals?

Emily: One of the main goals was to demonstrate the wide range of perspectives, backgrounds, and identities that animate contemporary art. This installation emphasizes the museum's priority of diversifying its collections with respect to artists

of color, women, and global scope. We showcase fresh conversations among works in the galleries, juxtaposing longtime favorites with more recent acquisitions.

Nadiah: One of our early ideas was to organize the works thematically to give visitors an entry point with the subject matter. Things like color and line—basic ideas—lead to geometric abstraction. This is prominently featured in Al Loving's *Blue Rational/Irrational* from 1969 [see conservator Dean Yoder's article on page 36]. Figuration and portraiture are also very relatable. Moving through the galleries, you encounter each of these larger themes.

Emily: One exciting aspect of presenting contemporary art in an encyclopedic museum is the opportunity to create connections between collections. Something you see in the medieval or African galleries, for example, might resonate across time with a work in the contemporary galleries.

What are some new works visitors will see?

Emily: One work making its debut is a recent acquisition by Mexican artist Teresa Margolles, *El manto negro / The black shroud* from 2020 [see pages 6–7]. It's a monumentally scaled installation composed of 1,600 handmade tiles, each memorializing a life lost to Mexican drug wars. To create this work, the artist collaborated with artisans in Mata Ortiz, Mexico. Another work on view for the first time is *Serpent Deity (Nag Devta I)*. This sculpture, by the important Indian artist Mrinalini Mukherjee, is placed in conversation with pieces that have been on display before, including Yayoi Kusama's *Baby Stroller* and Louise Bourgeois's *Blind Man's Buff*.

What are some of the anchor works in this presentation?

Emily: Simone Leigh's *Las Meninas*, a recent acquisition that straddles figuration and abstraction, is one of the centerpieces in a gallery that explores the ways contemporary artists are reimaging representations of the figure and body. Other artists in the gallery include Robert Colescott [whose *Tea for Two* is on the cover of this magazine], Cleveland resident Wadsworth Jarrell, Mozambican artist Malangatana

Curator of contemporary art
Emily Liebert

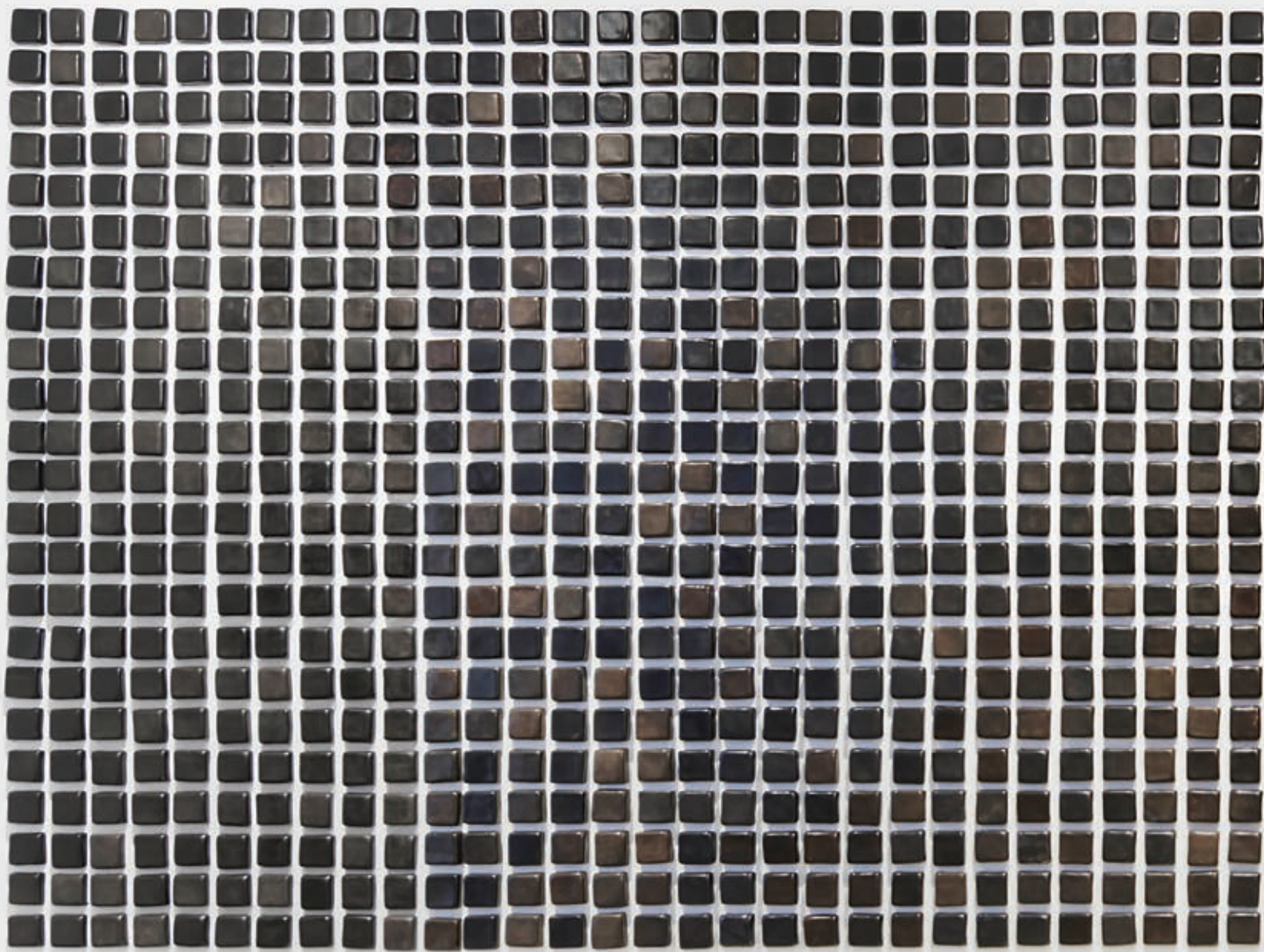


AMBER FORD



Serpent Deity (Nag Devta I) 1979. Mrinalini Mukherjee (Indian, 1949–2015). Undyed and dyed hemp rope and fibers, cotton, steel; overall: 114.3 x 83.8 x 129.5 cm. Gift of Phyllis Grannoff, 2016.544. © Mrinalini Mukherjee Foundation

Mrinalini Mukherjee's array of organic abstract forms evokes human and animal bodies as well as vegetation. Mostly made of knotted hemp fiber, a material and technique traditionally used by village women in rural India, this contemporary sculpture references the serpent deities that have been revered in southern Asia for thousands of years.



El manto negro / The black shroud 2020. Teresa Margolles (Mexican, b. 1963). 1,600 burnished ceramic pieces; each, approximately: 10.5 x 11 x 3.5 cm. Purchased with funds donated by Scott Mueller, 2020.⁶⁴

To create *El manto negro / The black shroud*, Mexican artist Teresa Margolles collaborated with artisans in Mata Ortiz, Mexico, a region in the US–Mexico borderlands known for its ceramic work. The artisans produced thousands of square ceramic tiles, sourced from deposits in the region's mountainous

zone. Each tile represents a victim of the drug wars rampant in the region; as a grid, they function as a collective memorial. *El manto negro* presents Mata Ortiz not only as a site that has fallen prey to violence, but also as a site of artistic productivity that flourishes alongside hardship.





Associate curator of contemporary art Nadiah Rivera Fellah

Ngwenya, and Cuban-born video and performance artist Ana Mendieta. We've planned a sightline between Leigh's work and Martin Puryear's stunning *Alien Huddle*.

How do visitor favorites factor into the reinstallation?

Emily: The contemporary works that have historically been most celebrated by our visitors are Andy Warhol's *Marilyn x 100* and Anselm Kiefer's *Lot's Wife*. I love that over time our visitors have built relationships with these and other works. We want to support those connections, and so there are certain

works that are regularly on view. However, we try to offer fresh perspectives on well-known artworks through new groupings and juxtapositions within the galleries. Collaboration between the curatorial and the design departments is one of the ways that new stories are told with familiar works of art.

It sounds like there's a balancing act between the expected and the unexpected.

Emily: Yes, and in a larger sense, that characterizes the dynamic of contemporary art in an encyclopedic museum. There are works of art that people know, and have gotten to know more deeply over time, and there is the surprise of the new. The juxtaposition animates the viewer's response to both.

What differences will visitors notice?

Nadiah: The walls have been moved, and we have opened up the gallery in a new, more cohesive way, so the space will feel different, with sightlines into every corner.

Emily: Visitors will see works of art they haven't encountered before, and they will freshly experience the works they know well and love. 🏠



Fountain of Blood 1961. Malangatana Ngwenya (Mozambican, 1936–2011). Oil on fiberboard; 119.4 x 147.3 cm. Gift of Dr. and Mrs. Lloyd H. Ellis Jr., 2012.67

Born in Mozambique under Portuguese rule, Malangatana Ngwenya created work that focuses on the clash between local Mozambican traditions and European colonialism. His highly expressive paintings often comprise dense compositions packed with religious and mythological symbolism and tormented figures—a response to the violence he witnessed. In *Fountain of Blood*, he incorporates a local myth: when one group moves into another people's land, their spirits battle. Ngwenya's pro-independence political views resulted in the artist's imprisonment for 18 months in 1964, contributing to his national reputation as a political artist and supporter of colonial resistance.

Las Meninas 2019. Simone Leigh (American, b. 1967).
Terracotta, steel, raffia, porcelain; overall: 182.9 x 213.4 x 152.4
cm. Purchased with funds donated by Scott Mueller, 2019.175

In *Las Meninas*, Simone Leigh draws on traditions throughout global art and culture, conjuring associations related to the female body, racial identity, beauty, and community. The work's skirted form evokes figures from the Spanish Golden Age painting *Las Meninas* from 1656 by Diego Velázquez, apparel worn in the Afro-Brazilian religious tradition *candomblé*, and Mousgoum buildings in Cameroon. The white-glazed terracotta torso, alluding to sacred and secular traditions of body painting, leads to a faceless head, incorporating both figuration and abstraction.





A PAINTING OF A SCULPTURE

How does a painting of a sculpture in the world of the 20th century relate to the world of the 19th century? The answer is: it doesn't. The answer is: it's a different world.

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Installing a Unique Sculpture

The installation of Sarah Sze's *Plywood Sunset Leaning* as seen in *Stories from Storage* followed a 101-page manual

EXHIBITION

Stories from Storage

Through Sunday, May 16

Kelvin and Eleanor Smith
Foundation Exhibition
Hall and Gallery

Plywood Sunset Leaning (Fragment Series) 2015.

Sarah Sze (American, b. 1969). Acrylic paint, wood, archival prints, ladder, mirror, paper cups, stone, lamp, tools, pen, tape, paint brush, newspaper; overall: 350.5 x 292.1 x 190.5 cm. Gift of Agnes Gund, 2015.145.
© Sarah Sze

Major support is provided by the Sandy and Sally Cutler Strategic Opportunities Fund and Malcolm Kenney. Additional support is provided by Astri Seidenfeld. Generous support is provided by Russell Benz, in memory of Helen M. DeGulis, by Carl M. Jenks, and by Robin and Andrew Schachat.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Of all the artworks we prepared for display in *Stories from Storage*, Sarah Sze's *Plywood Sunset Leaning* loomed largest in my mind. I had heard about it from colleagues and seen parts of it arranged and carefully labeled in our storage area, but this was the first time it would be installed at the museum. The work consists of a 12-foot ladder, with a large mirror and sections of plywood leaning against it, and many small pieces of dried acrylic paint, wood, archival prints, used Coke cups, empty water bottles, pieces of stone, tools, a pen, a knife, balls of tape, a paintbrush, sheets of newspaper, and a working lamp, all of which are arranged on or around the ladder.

To prepare, I read an interview between Sze and CMA conservators recorded when the work was first acquired. She spoke about the idea of leaning, saying that the work should appear to rely on gravity, holding itself up. She also noted that the Coke cups and water bottles, as evidence of human presence, gave a sense of the process of the piece being made. She wanted this feeling to stay with the work, as though it had just been created right before the visitor walked in. These two ideas resonated with me as I worked on the installation with art handlers Arthur Beukemann and Andrew Robison, and we began to fully understand all the labor that goes into achieving the effortless, "woke up like this" appearance of this artwork.

Sze's studio had prepared a 101-page illustrated manual, to ensure that every element was placed properly. Each of the small items on the steps—a ball of tape, a dried strip of paint, a torn scrap of paper—has an ID number corresponding to a location tag on the ladder. As I placed each one, I secured it to the ladder with small dots of adhesive or wax. The large plywood sheets and the mirror, while they may look like they're just leaning, are secured with hidden brackets. Wherever possible, Arthur and Andrew took additional safety precautions, like bolting the ladder to the floor and adding wedges and other invisible supports. The hanging element with the torn pieces of paper floats gracefully, but it took Arthur a few hours to assemble, measure, level, and suspend it from the ceiling at the exact specified angle and height.

Beth Edelstein

Objects Conservator

I know it might seem strange—as it did to me at first—to think of sheets of newspaper, scraps of paint, and tape as artwork. These are not permanent or archival materials, and, in fact, we usually avoid them in museum storage areas, because we know they don't last. The newspaper will become yellow, the cups will deteriorate, and the paint strips may become brittle and cracked. In the interview, the artist was asked about this; she does want items replaced as they start to look damaged, even if Coke changes its logo or the shape of the new water bottle is different. Having the artist's input in this case is invaluable, as it helps us and future conservators make decisions that will best preserve the artist's intention and ideas for generations to come. 🏠



DAVID BRICHFORD

The Gentileschi Variations

Learn about the exhibition in the Julia and Larry Pollock Focus Gallery



EXHIBITION

Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi

April 11–August 22

Julia and Larry Pollock
Focus Gallery | Gallery
010

Danaë c. 1623. Orazio Gentileschi (Italian, 1563–1639). Oil on canvas; 162 x 228.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 1971.101

Visitors can explore how both artists returned to and reworked certain themes and compositions throughout their careers. Here, curator Cory Korkow reflects on the works on view.

Ovid's *Metamorphoses* tells how King Acrisius of Argos locked away his daughter, Danaë, to thwart a prophecy that her future son would kill him. Undeterred, Zeus entered her chamber window disguised as a shower of gold, impregnating Danaë with a son, Perseus, who unwittingly fulfilled the prophecy.

The Italian Baroque painters Orazio Gentileschi and his daughter, Artemisia, knew Titian's famous

painting of the subject for Cardinal Alessandro Farnese of around 1545. Titian's seductive painting gave rise to the genre of erotic mythologies, but Orazio's and Artemisia's *Danaës* are more emotionally nuanced. Orazio's distinctive style combined deft manipulation of light with formal elegance. The subject of Danaë was perfectly calculated to showcase his renowned skill at painting drapery and flesh tones. The figure's theatrical gesture is almost at odds with her placid expression, but the overall effect is one of refined

Cory Korkow

Curator of European
Paintings and Sculpture,
1500–1800



This exhibition features an animated video component showing how Orazio and Artemisia Gentileschi reworked, reused, and repeated forms in their paintings.

ABOVE

Overlay *Danaë* from the Cleveland Museum of Art (facing page) and *Penitent Magdalene*, c. 1622–28 (left). Orazio Gentileschi. Oil on canvas; 163 x 208 cm. Kunsthistorisches Museum, Vienna; Gemäldegalerie, 179. Photo: Erich Lessing / Art Resource, NY



Overlay *Danaë* by Artemisia Gentileschi (opposite page) and *Death of Cleopatra* by Orazio or Artemisia Gentileschi (below right)



Death of Cleopatra c. 1610–12. Orazio or Artemisia Gentileschi. Oil on canvas; 117.5 x 182 cm. Etro Collection. Photo: Manusrdi srl – Studio fotografico

Generous support is provided by an anonymous gift in honor of Professor Edward J. Olszewski.

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Generous support for public programs related to this exhibition is provided by the Samuel H. Kress Foundation.

gravitas, thrown into relief by sumptuous fabrics and a rich color palette.

Artemisia was an eminent painter who trained in her father's studio but developed her own intensely expressive style. She adopted many of Orazio's techniques, including painting directly from the model, but her *Danaë* is strikingly original and was painted a decade before Orazio's. The intimacy of Artemisia's composition is due partly to its small scale and nature as a densely painted work in oil on copper, which lends a stifling quality to the space. Disparate approaches to painting flesh tones and textiles are revealed in their *Danaës*, with Artemisia's drapery stiffer than Orazio's and her heroine's body depicted with greater naturalism.

Artemisia's identity as a woman who was sexually assaulted has featured prominently in scholarly appraisal of her painting, which differs conceptually from Orazio's representation of Danaë's story. The subject at its essence is about violation, and it would have held personal significance for Artemisia, who was raped by a fellow artist and subjected to a high-profile court case attacking her virtue, motives, and truthfulness. Some scholars



Danaë 1544–45. Titian (Italian, 1490–1576). Oil on canvas. Capodimonte Museum, Naples. Photo via Wikipedia

have seen Artemisia's iteration of the subject as one of painful resignation or even protest, far removed from the passive acceptance or active welcome given to Zeus by Orazio's Danaë. However her expression and clenched fist are interpreted, Artemisia's naturalistic Danaë introduces a physical and emotional tension absent from her father's serene heroine. Enjoy the rare opportunity to compare Orazio's recently conserved *Danaë* with Artemisia's take on the subject. 🏠☰



Danaë c. 1612. Artemisia Gentileschi (Italian, 1593–1654 or later). Oil on copper; 41.3 x 52.7 cm. Saint Louis Art Museum, Museum Purchase and gift of Edward Mallinckrodt, Sydney M. Shoenberg Sr., Horace Morison, Mrs. Florence E. Bing, Morton D. May in honor of Perry T. Rathbone, Mrs. James Lee Johnson Jr., Oscar Johnson, Fredonia J. Moss, Mrs. Arthur Drefs, Mrs. W. Welles Hoyt, J. Lionberger Davis, Jacob M. Heimann, Virginia Linn Bullock in memory of her husband, George Benbow Bullock, C. Wickham Moore, Mrs. Lyda D'Oench Turley and Miss Elizabeth F. D'Oench, and J. Harold Pettus, and bequests of Mr. Alfred Keller and Cora E. Ludwig, by exchange, 93:1986



New Histories, New Futures

Three contemporary Black artists work with history, on view this June at Transformer Station

EXHIBITION

New Histories, New Futures

June 26–September 12

Transformer Station
1460 West 29th Street

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Black Family: The Myth of the Missing Black

Father 2019. Antwoine Washington (American, b. 1980). Acrylic on canvas; 24 x 30 in. Collection of the artist. Image © Antwoine Washington

A new exhibition centers on three contemporary artists—two of them based in Ohio—whose engagement with time and historical revisionism is rooted in the past (Johnny Coleman), present (Antwoine Washington), and future (Kambui Olujimi).


Based in Oberlin, Johnny Coleman (born 1958) revitalizes the marginalized history of one family's journey on the Underground Railroad. His deep archival research on Lee Howard Dobbins, a four-year-old enslaved child whose journey northward ended in illness and who was laid to rest in Oberlin in 1853, is the source of an ongoing series of large-scale installations. This exhibition features a new iteration of the series: *Constellations as Yet Unnamed*, an immersive multichannel sound installation that includes sculpture and a projection.

Eight of the channels contain the individual voices of contemporary Black women living in Oberlin, speaking across time and space to the eight women who attempted to shepherd Dobbins to the town. The artist has not scripted these narratives, but rather asked the participants the following: if given the opportunity to speak directly to these courageous, resolute, and loving women, *what would you say to them?* The work, Coleman says, is not about reinscribing past trauma. Rather, it is composed as an “intentional gesture of reflection, gratitude, love, and respect.”

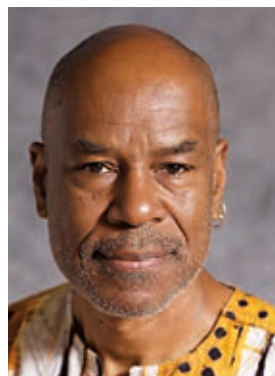
Antwoine Washington (born 1980) paints portraits of his own young family to counteract the stereotype of the absent Black father while paying homage to artists of the Harlem Renaissance. The style of artists that he draws from, like William H.

Johnson, inspired Washington to recall a period in history when art and social justice movements were closely entwined. When the Cleveland-based artist became a father, he recalls, “I began to notice that the Black family has systematically been under siege by mainstream society and the media. I use my art to say ‘No—the media isn’t correct,’ and push back against racist narratives.”

The *North Star* series of Kambui Olujimi (born 1976) features paintings, drawings, and video of weightless, floating Black bodies “freed from the gravity of oppression,” imagining a future in which a politics of resistance can result in true bodily freedom. These works are done in the style of Surrealism or Afrofuturism. Based in Queens, New York, the artist references the topic of Black joy as a counternarrative to the constant circulation of imagery around Black suffering and death. All the figures in the paintings have variegated skin tones and ambiguous genders, highlighting their occupation of a liminal space and our perception of them as futuristic, otherworldly beings.

New Histories, New Futures includes several large paintings from this series, many of which have not been shown before. Like Coleman's, Olujimi's work will also be an immersive, experiential installation that gives tangible form to a futuristic, intergalactic dreamscape rooted in past and present iterations of social justice movements while showing the power that artists' imaginations hold for the future of the world. As renowned historian Robin D. G. Kelley observed, “It is precisely these alternative visions and dreams that inspire new generations to continue to struggle for change.” 

Nadiah Rivera Fella
Associate Curator
of Contemporary Art



JOHN SEYFRIED



ALVIN SMITH, THE URBAN DESIGN SUITE



ANTHONY ALVAREZ

Three Artists (from left)
Johnny Coleman, Antwoine
Washington, and Kambui
Olujimi



Curating *Private Lives*

Two curators thousands of miles apart collaborate on a show that depicts everyday life in Paris at the turn of the 19th century

EXHIBITION

Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900

July 1–September 19

Kelvin and Eleanor Smith Foundation Exhibition Hall

Woman in a Striped Dress

1895. Édouard Vuillard (French, 1868–1940). Oil on canvas; 65.7 x 58.7 cm. National Gallery of Art, Washington, DC, Collection of Mr. and Mrs. Paul Mellon, 1983.1.38. Courtesy National Gallery of Art, Washington, DC. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

In the spring of 2016, co-curator Mary Weaver Chapin and I first began brainstorming the exhibition that would become *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900*. We were attending an annual conference of the Print Council of America, a professional organization of curators and conservators who focus on works on paper, and she told me that she wanted to curate a major exhibition focusing on the art of the Nabis, a group of artists active in Paris during the last decade of the 19th century. Inspired by Paul Gauguin and the growing current of Symbolism in literature and theater, the young artists called themselves Les Nabis—Hebrew for “the prophets”—to articulate their desire to create a new art of suggestion and emotion.

Mary, curator of prints and drawings at the Portland Art Museum in Oregon, recognized that

both Portland’s collection and that of the Cleveland Museum of Art contain major works of art made by the Nabis. By joining our collections, and borrowing paintings and prints from other museums and private collectors, we realized we had the capacity to tell an original story about these artists whose works of art celebrate what Pierre Bonnard referred to as the small pleasures and “modest acts of life.”

Heather Lemonedes Brown

Virginia N. and Randall J. Barbato
Deputy Director and
Chief Curator

Mary and I first met at the Metropolitan Museum of Art in 1997. She was an intern researching the exhibition *The Private Collection of Edgar Degas*, and I was the study room supervisor in the Department of Prints and Drawings. As graduate students studying 19th-century

French art, we recognized each other as kindred spirits. Throughout the next two decades, we remained in contact as Mary worked at the Art Institute of Chicago, the Milwaukee Art Museum,

Our Souls, in Languorous Gestures, from Love

1899. Maurice Denis (French, 1870–1943). Color lithograph on wove paper; image: 28.3 x 40 cm. Portland Art Museum, Portland, Oregon, Gift of James D. Burke in honor of Diane Davies Burke, 2016.90.1j. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris



The Lie 1898. Félix Vallotton (Swiss, 1865–1925). Oil on artist's board; 24 x 33.3 cm. The Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.298. Photo: Mitro Hood

RIGHT
Family Scene (detail), 1893. Pierre Bonnard (French, 1867–1947). Color lithograph on paper; image: 31.3 x 17.8 cm. The Cleveland Museum of Art, Nancy F. and Joseph P. Keithley Collection Gift, 2020.150. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris



Major support is provided by Gertrude Kalnow Chisholm and Homer D. W. Chisholm and the Florence Gould Foundation. Additional support is provided by Anne H. Weil. Generous support is provided by an anonymous supporter and Sandra and Richey Smith.

The exhibition catalogue was produced with the support of the French American Museum Exchange (FRAME).

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and the Portland Art Museum and as I worked at Christie's New York and the Cleveland Museum of Art. Mary became a noted expert on Henri de Toulouse-Lautrec; she co-curated *Toulouse-Lautrec at Montmartre*, a major exhibition at the Art Institute of Chicago and the National Gallery of Art, Washington, DC, which won the Association of Art Museum Curators Annual Prize for Best Museum Exhibition in 2005. In 2012, she curated *Posters of Paris: Toulouse-Lautrec and His Contemporaries*, mounted at the Milwaukee Art Museum and the Dallas Museum of Fine Arts. In Cleveland, I co-curated *Paul Gauguin: Paris, 1889*, which traveled to the Van Gogh Museum, Amsterdam, and curated *British Drawings at the Cleveland Museum of Art*. When we recognized the opportunity to collaborate, we proposed an exhibition on the art of the Nabis.

We spent 2017–18 refining the theme of our project, deciding to focus on the way four of the Nabis—Pierre Bonnard, Maurice Denis, Félix Vallotton, and Édouard Vuillard—depicted interiors, family, friends, pets, and domestic gardens in their paintings, drawings, and prints. In 2019, we finalized

the checklist and visited museums and private collections in New York, Boston, Chicago, Amsterdam, Paris, London, Geneva, and Washington, DC, viewing works of art and asking for loans.

The next year, when it was time to write our catalogue essays, we found ourselves in the midst of a global pandemic. With books borrowed from libraries and purchased online, along with obscure reference materials obtained by resourceful librarians, we wrote our texts while sheltering in place. Mary penned her essays on a card table in her Portland bedroom, while I wrote in my attic office in Cleveland Heights. Every Friday afternoon we met on Zoom, discussing positive responses to our loan requests and how to cope with occasional rejections, and providing feedback on each other's essays.

The irony of writing about the Nabis' depictions of domestic interiors and family life in late 19th-century Paris while we were cloistered in our early 21st-century homes, surrounded by our own families and pets, did not escape us. At last, this summer Mary and I will share the Nabis' artistic responses to home, family, and friendship with audiences at the Cleveland Museum of Art. 🏠





The Eric and Jane Nord Family Challenge

The museum is a resilient pillar of northeast Ohio, and it is your support that keeps us strong and has helped us adapt, bringing vital programs online, planning an exciting slate of on-site exhibitions for 2021 and beyond, and safely reopening.

Help us unlock a new \$1 million Eric and Jane Nord Family Challenge by making an additional gift to support the arts today. Your renewed or upgraded membership or additional annual fund gift will be DOUBLED by the Nords.

Your gift today will help preserve the Cleveland Museum of Art as a community connecting point, reaching thousands of students and northeast Ohio residents each year.

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OURCMA to 44321

An Expression of Our Gratitude

A little less than a year ago, we started two new annual support opportunities that are central to our strategic work to reach existing and new, growing audiences: the **CMA Fund for Exhibitions** and the **CMA Fund for Education**. These funds provide crucial support for two core activities fundamental to our mission and provide our supporters a chance to ensure the quality, innovation, reach, and critical acclaim linked to this work over the course of a year.

The CMA Fund for Exhibitions helps us tell the stories that the permanent collection galleries cannot do alone. Exhibitions draw new audiences to the museum, advance scholarship in the history of art, and contribute to regional, national, and international dialogues. Even in times of unexpected and rapid change, the CMA Fund for Exhibitions helps to offer reliably rich experiences that unite, engage, and represent one of the most prominent ways to connect individuals and communities to the museum.

CMA Fund for Exhibitions

Major annual support provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The CMA Fund for Education is an investment in this museum and in the local community for whom we have served as a “live educational force” for 104 years. Supporting the fund serves as an invaluable vote of confidence in the museum and its singular capacity to “create transformative experiences through art, for the benefit of all the people forever.” By joining the fund, your generous partnership will help to preserve the museum’s incredible educational legacy and endow its vitality for all time. The fund underwrites pre-K-12 school programs, teen programs, public programs, interpretation, community outreach, the forthcoming Community Arts Center, and more for a full calendar year.

CMA Fund for Education

Generous annual funding provided by an anonymous supporter, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., the Sam J. Frankino Foundation, Florence Kahane Goodman, the Lloyd D. Hunter Memorial Fund, Eva and Rudolf Linnebach, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, the Veale Foundation, and the Womens Council of the Cleveland Museum of Art.

We recognize the generous donors who jump-started these funds in 2020 and look forward to our continued work together to grow this support over time.

With our gratitude and thanks for your generosity and support,

Colleen Russell Criste
Deputy Director and Chief Philanthropy Officer



For more information, we invite you to contact us at 216-707-2154 if you would like to consider joining in this effort.



A New York Minute

Take a look at street photography between 1920 and 1950

EXHIBITION

A New York Minute: Street Photography, 1920–1950

July 10–November 7

Mark Schwartz and Bet-
tina Katz Photography
Gallery | Gallery 230

“There are eight million stories in the naked city. This has been one of them,” solemnly intoned the narrator at the end of a television police drama that first aired in the late 1950s. I think of his words whenever I look at early 20th-century street photography. That genre, which involves taking spontaneous images in public places, usually without the knowledge of those being photographed, is voyeuristic but also informative. Each frozen moment suggests a tale.

The “naked city,” of course, was New York, which not coincidentally was a focal point for street photography and is the focus of this exhibition. Street photographers were heir to a slightly earlier tradition of urban realism in painting and printmaking also centered there. That movement is chronicled in *Ashcan School Prints and the American City, 1900–1940*, on view at the museum from July 17 to December 26.

Barbara Tannenbaum
Curator of Photography

It is no coincidence that street photography blossomed in New York around 1920. That year, for the first time, more Americans lived in urban than rural areas. Many were drawn to New York, including Black Southerners moving north in the Great Migration. The city also received an influx of European, Puerto Rican, and Latin American immigrants. The new, mostly poor residents were forced by high rents to crowd into tiny apartments, so they turned stoops, sidewalks, parks, and beaches into their parlors. Living out private moments in public view, they provided ample opportunities for photographers to chronicle the recent demographic, social, and economic shifts in the city. Some street photographers had noble motives. The socially concerned members of the Photo League, which included Walter Rosenblum, Lisette Model, and Leon Levinstein, hoped their images would bring awareness to

LEFT

Friends, East 105th Street, East Harlem, NY

1952, printed later. Walter Rosenblum (American, 1919–2006). Gelatin silver print, gold-toned; 23.1 x 16.9 cm. Gift of the Rosenblum Family, 2017.87. © Walter Rosenblum

Group in front of Fence, Pitt Street, Lower East Side, NY

1938, printed later. Walter Rosenblum. Gelatin silver print, toned; 17.9 x 23.1 cm. Gift of the Rosenblum Family, 2017.83. © Walter Rosenblum





New York c. 1942. Helen Levitt (American, 1913–2009). Gelatin silver print; 11.3 x 17.3 cm. John L. Severance Fund, 1990.134. © 1942 Helen Levitt

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This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

inequities and effect social change. Walker Evans and Helen Levitt made their pictures in this exhibition as personal artworks. Louis Faurer and Lloyd Ullberg worked for magazines. There are also several examples by photographers such as James Van Der Zee, Roy DeCarava, and Ralph Steiner, who collaborated with their subjects to produce enduring portraits.

Whether created for an assignment, as a personal expression, or to advocate for societal change, the images in this show—drawn entirely from the museum's collection—function as a time machine that allows us to experience a slice of life in New York City almost a century ago. 🏠



Man in Suit, Woman in Fur Coat 1954. Leon Levinstein (American, 1910–1988). Gelatin silver print; 45.1 x 39.3 cm. Gift of George Stephanopoulos, 2014.482. © Howard Greenberg Gallery, New York

People Watching

Curator Emily Peters introduces the upcoming show featuring artists of the early 20th-century Ashcan School

EXHIBITION

Ashcan School Prints and the American City, 1900–1940

July 17–December 26

James and Hanna Bartlett
Prints and Drawings
Gallery | Gallery 101

The past year has been a series of cancellations, postponed plans, and suppressed wanderlust. Personally, I have missed the experience of participating in one of my favorite urban activities: people watching. This is why I was drawn to the crowded streets, theaters, beaches, parks, and subways found in the works on display in *Ashcan School Prints and the American City, 1900–1940*.

Conceived when the notion of social distancing was unheard of, the prints in the exhibition, made primarily in New York City, cover 40 years of urban realism. The first wave of urban realists—labeled the “Ashcan School” for their apparently dingy subject matter—formed at the Art Students League around painter Robert Henri in 1903. Henri, John Sloan, William J. Glackens, George Luks, Everett Shinn, and later George Bellows were interested in depicting the gritty, everyday life of a city exploding with a changing and overflowing popula-

tion. Of the Ashcan artists, Sloan and Bellows embraced printmaking, inspired by the drawing-like effects of etching and lithography, and influenced by the cartoons and caricatures found in the popular press. To source subject matter for his work, Sloan took daily walks around New York from his home in Greenwich Village or peered out the back windows of his apartment building. He was fascinated by the suddenly ubiquitous independent young women, going to and from jobs or spending their wages on inexpensive entertainments like those in *Fun, One Cent*. His etchings capture the hustle and bustle of the city and the experience that uniquely characterizes urban life—that of seeing and being seen at the same time.

Bellows was fascinated by the unvarnished side of the city, such as the cramped tenement district in Manhattan’s Lower East Side, packed with immigrants from all over the world, whose social lives

Principal support is provided by the Print Club of Cleveland.

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Fun, One Cent 1905. John Sloan (American, 1871–1951). Etching; 17.8 x 25.4 cm. Collection of Stephen Dull



Solitude 1917. George Bellows (American, 1882–1925). Lithograph; 60.8 x 54.7 cm. The Cleveland Museum of Art, Gift of Leonard C. Hanna Jr., 1936.580



played out in public parks and streets. His lithograph *Solitude* highlights the sanctuary of city parks for couples stealing away from crowded apartments in search of intimate, if not exactly private, moments. Bellows often placed spectators in his prints—as here, at far left—to suggest a connection between the observer and the viewer of the image.

Drawn from the CMA's holdings and the collection of Print Club member Stephen Dull, these prints, and those of a second generation of urban realists of the 1920s and 1930s—including Mabel Dwight, Reginald Marsh, and Edward Hopper—celebrate the invigorating pleasures that characterize life in the city, which I view with some longing today. 🏡



The People Work 1937.
 Benton Spruance (American,
 1904–1967). Lithograph; 34.8
 x 48 cm. The Cleveland Mu-
 seum of Art, Severance and
 Greta Millikin Purchase
 Fund, 2006.114

Recommendations from Our Curators

Curator of photography Barbara Tannenbaum suggests two films and a book to enjoy with *Bruce Davidson: Brooklyn Gang*, on view through June 13

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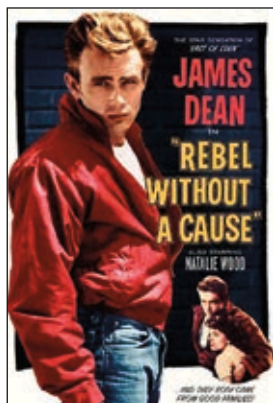
AMBER FORD



West Side Story
Available on Hulu, on Amazon Prime, and at the Cuyahoga County Public Library

This vibrant and original musical by writer Arthur Laurents, composer Leonard Bernstein, lyricist Stephen Sondheim, and choreographer Jerome

Robbins transplants Shakespeare's *Romeo and Juliet* into a blue-collar New York neighborhood. Instead of feuding Italian families, the Sharks—a Puerto Rican gang—and the Jets—a white gang—fight it out with tragic results for the lovers. The play opened on Broadway in 1957, just two years before Bruce Davidson photographed the Jokers, a white gang who sometimes rumbled with Puerto Rican gangs. Many of us know the 1961 film version starring Natalie Wood and Richard Beymer. It won ten Oscars, including one for the fabulous Rita Moreno. She appears in a new film version to be released in December 2021. Directed by Steven Spielberg, written by Tony Kushner, and starring Ansel Elgort and Rachel Zegler, it is sure to be worth watching for comparison to the 1961 movie.



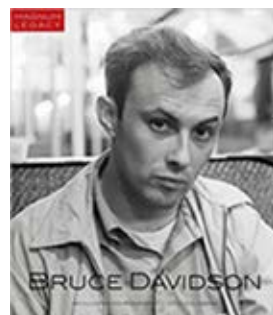
Rebel without a Cause
Available on Amazon Prime and at the Cuyahoga County Public Library

In the 1950s, some sociologists and social critics regarded teenage gangs as the most visible manifestation of a socially disengaged generation of males—

rebels without a cause. That phrase comes from a now-classic movie starring James Dean, Sal Mineo, and Natalie Wood (who had to fight to be cast as

a misfit). Debuting in 1955, shortly after Dean's death in a car accident, it garnered Oscars for Wood, Mineo, and director Nicholas Ray.

The teens are juvenile delinquents but, unlike the blue-collar Jokers, come from middle-class households. Conflict with a rival group from high school leads to a knife fight and stolen cars for a "chickie run," in which two drivers speed toward each other on a collision course—whoever swerves first is a "chicken." Although there is violence and a death, the film has a more upbeat ending than *West Side Story*, with the characters played by Dean and Wood falling in love.



Bruce Davidson: An Illustrated Biography
Available on Amazon

When he was young, Bruce Davidson was a bit of a loner who, like the members of the Jokers, came from a troubled home and did

not fit in. He lived with his divorced, working mother, an unusual and somewhat scandalous situation in the 1930s. Photography, which he took up at age ten, opened his eyes and became his pathway to a creative, productive future.

This meaty volume from 2016, penned by the marvelous writer and photography critic Vicki Goldberg, is subtitled *An Illustrated Biography* and fulfills both parts of that promise. Goldberg chronicles Davidson's life, explains his technique, and examines his choice of subject matter. Situating his work in the context of photographic history, she establishes why he became a central figure in 20th-century documentary photography.

Highlights from Davidson's key series are beautifully reproduced in the book, including images from *Brooklyn Gang*, *East 100th Street*, *Subway*, and *Time of Change: Civil Rights Photographs*. There is also archival material from Davidson's private collection. This book is a great way to get to know both the photographer and the man.

Curator of American painting and sculpture Mark Cole recommends two documentaries to enhance your experience in the galleries of American art



AMBER FORD



Church Street El 1920. Charles Sheeler (American, 1883–1965). Oil on canvas; 41 x 48.5 cm. Mr. and Mrs. William H. Marlatt Fund, 1977.43



Fulton and Nostrand 1958. Jacob Lawrence (American, 1917–2000). Tempera on Masonite; 60.9 x 76.2 cm. Mr. and Mrs. William H. Marlatt Fund, 2007.158. © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

Manhatta

Available on YouTube at <https://www.youtube.com/watch?v=zVRzfnFg-8U>

One of the most famed works in our collection of American painting, Charles Sheeler's *Church Street El* offers us a view from a New York skyscraper's upper window—a thoroughly modern vantage point. Here, we see a conglomeration of buildings near the intersection of Broadway and Wall Street, which the artist has abstracted into a rhythmic interplay of geometric shapes. The Church Street elevated train platform (now demolished) is visible at right. Sheeler based this composition on a sequence in the short silent movie *Manhatta* (1920–21), which he made with noted photographer Paul Strand. I think it's well worth having a look, especially in the recently restored version of the film. The scene that inspired our masterpiece appears around the 10:15 time-stamp.



Jacob Lawrence—*An Intimate Portrait*
Available on
YouTube at https://www.youtube.com/watch?v=WdXz_D8t_qs

With its more than 40 figures populating a busy intersection in Brooklyn near where Jacob Lawrence lived, *Fulton and Nostrand* ranks among his most

masterfully organized and dynamic works.

In this keenly observed composition, the artist wove together individual everyday scenes to create a unified celebration of modern life. In many ways, the painting embodies Lawrence's passionately held belief that art should reflect both self and communal identity, a philosophy he formed while a student amid the flourishing Harlem Renaissance. To learn more, I recommend *Jacob Lawrence—An Intimate Portrait*, which is generously punctuated by the artist himself speaking about his work as it unfolded over the decades.

Curator of Korean art Sooa McCormick offers two books and a TV drama to learn more about her area of the collection

Portrait of a Young Officer (젊은 관료 초상)

1921. Chae Yongshin (Korean, 1848–1941). Hanging scroll; ink and color on silk. John L. Severance Fund, 2020.259



Mr. Sunshine Available on Netflix

This portrait is the newest addition to the museum's Korean art collection. Chae Yongshin, who served as a royal portraitist, excelled in the genre by incorporating photographic realism with European chiaroscuro. In contrast to his fellow Korean portraitists, who relied on lines to express a

sitter's face and expressions, Chae successfully utilized chiaroscuro effects to illuminate this young officer's shy smile, perhaps an indication of the sitter's mixed feelings of confidence and anxiety about an upcoming bureaucratic career.

To help imagine and better understand early 20th-century Korea when Chae was active as a forward-thinking artist, I recommend *Mr. Sunshine*, a 2018 South Korean TV drama. Its story takes place mainly between 1894 and 1907, right before the Japanese colonial period (1910–1945). Each character strives to build their own destiny as Korea (proclaiming itself the Great Han Empire in 1897) struggles to maintain political sovereignty. In addition to its fantastic cinematography, I love how the plot develops, centering around the heroine's evolving awareness of her role as a responsible citizen. Of course, romance blossoming amid the chaos is a delightful bonus!

Avatamsaka Sutra No. 78 (대방광불화엄경 권 78) (detail), 1200s–1300s. Korea, Goryeo period (918–1392). Folded book with illustrated frontispiece; gold and silver on mulberry paper: book: 20.6 x 43.7 cm; each page: 20.7 x 11 cm. The Severance and Greta Millikin Purchase Fund, 1994.25



Silla: Korea's Golden Kingdom and Goryeo Dynasty: Korea's Age of Enlightenment, 918–1392

Available on Amazon

Gold, atomic number 79 (Au), is produced in the explosive collision between neutron stars and was present in the cloud of dust and gas that eventually collapsed into our solar system. Due to its remarkable malleability and durability, gold has been widely used for luxuries as early as the fifth millennium BC. In Korean art, gold became the main material for various artifacts during the Three Kingdoms period (57 BC–668). In *The Book of Pleasant Journeys into Faraway Lands*, Abū Abdullāh al-Idrīsī (1099–1166), one of the greatest medieval geographers, writes, “Gold is too common in the Silla kingdom. Even the dog's leash and the monkey's collar are made of gold.”

On view in the new Korean gallery rotation opening in June, the 13th-century illuminated manuscript below, written in gold ink on dark blue indigo-dyed mulberry paper, brilliantly unfolds how gold continued to be utilized to create luxurious votive objects. As its pristine condition reveals, this sacred text was not meant to be read. The act of making one was the main religious goal: to gain good merits for salvation and enlightenment. For those who wish to take a journey to Korea's glorious epoch of golden luxury, I recommend two exhibition catalogues: *Silla: Korea's Golden Kingdom* (Metropolitan Museum of Art, 2014) and *Goryeo Dynasty: Korea's Age of Enlightenment, 918–1392* (Asian Art Museum, 2003).



AMBER FORD



SAVE THE DATE!

April–June Members-Only Events

Virtual Event

Contemporary Gallery Reinstallation Celebration

Tuesday, April 20, 6:00 p.m.

Exclusively for Leadership Circle Members

Join curator of contemporary art Emily Liebert and associate curator of contemporary art Nadiah Rivera Fellah to learn about the newly redesigned contemporary galleries.

Virtual Talk

One Work—Variations: The Reuse of Models in Paintings by Orazio and Artemisia Gentileschi

Tuesday, April 27, 6:00 p.m.

Exclusively for Leadership Circle Members

Gain insight from curator of European paintings and sculpture Cory Korkow and former senior conservator of paintings Marcia Steele about the recent conservation of the CMA's Italian Baroque painting *Danaë* by Orazio Gentileschi. In the new spring exhibition, this work is at the center of an intimate group of paintings by father and daughter that beautifully distill the artists' capacity to modify and manipulate forms across subjects.

Virtual Party

Spring Members Party

Thursday, May 6, 6:00 p.m.

Exclusively for Members (all levels)

Celebrate spring with CMA friends.

Virtual Travel

Journey to Southern Cambodia with Sonya Rhie Mace, George P. Bickford Curator of Indian and Southeast Asian Art

Thursday, May 20, 6:00 p.m.

Exclusively for Leadership Circle Members

Take a virtual trip to sacred sites of Southern Cambodia, where the CMA's 1,500-year-old masterwork *Krishna Lifting Mount Govardhan* was made. Jane Alexander, chief digital information officer, joins Sonya to introduce the immersive projections, elegant and interactive 3-D models, and mixed-reality experience that will transport visitors to the places of Krishna's story and history in the fall exhibition *Revealing Krishna*.

To upgrade to the Leadership Circle, contact program director Allison Tillinger at atillinger@clevelandart.org or 216-707-6832.

Virtual Talk

Close Connections: Western Prints & Drawings and Japanese Art

Thursday, June 24, 6:00 p.m.

Exclusively for CMA Insider and Leadership Circle Members

As we change seasons, curator of Japanese art Sinéad Vilbar and curator of prints and drawings Emily Peters explore how seasons and time's passage are represented in a diversity of cultures.

Even more programming is available if you join an **Affinity Group**.

Asian Art Society

Column & Stripe

Contemporary Art Society

Friends of African and African American Art

Friends of Photography

Textile Art Alliance

Contact stewardship@clevelandart.org to learn more!



MICHAŁ MIERZIEWSKI

Public Programs Join us the first and third Wednesday of each month at noon (May 5, 19; June 2, 16) for our Virtual Desktop Dialogues.

Curators, educators, community leaders, and artists offer new ways to look at and understand artworks, special exhibitions, and museum-specific issues.

Register for public programs at cma.org.

Exhibition Planning Sonya Rhie Mace at Phnom Chisor, Cambodia, 2019

Peter Leicht and Derrick Strobl



Peter Leicht and Derrick Strobl

In December 2020, Peter Leicht and Derrick Strobl of Columbus fulfilled a lifelong dream by donating five prints by Stanley William Hayter, Nina Negri, and Allan D’Arcangelo to the Cleveland Museum of Art.

What was your first experience with the Cleveland Museum of Art?

Peter: The summer before college, I read a book about art history. I wanted to see the art that I had read about, so I visited the CMA. It was then that I fell in love with art.

Derrick: I first visited the museum as a kid and loved the Egyptian coffins and armor court. Today, we visit the CMA to feel connected to different times, places, and cultures from around the world. The amazingly diverse, encyclopedic collection brings us back again and again.

How did your interest in collecting prints begin?

Peter: Several years ago, prompted by a desire to live with a work of art that reflected our beliefs, we discovered *Peace Portfolio I* from 1970. The purpose of the portfolio’s creation was to raise funds for congressional candidates who promoted peace and who supported social and racial justice in the United States. We ended up purchasing four prints from the series, including those by Allan D’Arcangelo and Stanley William Hayter. Using the Ingalls Library at the CMA, I began to research both artists in depth.

Hayter’s long history of addressing antiwar subject matter particularly interested me. Some of his prints dealt with the Spanish Civil War, World War II, and the Vietnam War. Mark Cole’s 2017 exhibition *Cutting Edge: Modern Prints from Atelier 17* at the CMA opened my eyes to the vast network of artists that Hayter inspired. In his studios, women artists were treated as equals, which was unusual at the time. The exhibition included wonderful examples of prints by women artists of Atelier 17, an experimental workshop for modernist printmakers during the mid-20th century, and it sparked our interest in collecting their works, such as *Nuclear* by Nina Negri.

Cruelty of Insects 1942.
Stanley William Hayter (British, 1901–1988). Engraving and softground etching with scraping; image: 20.1 x 24.9 cm; sheet: 30.5 x 41.2 cm. Gift of Peter N. Leicht and Derrick B. Strobl in honor of their parents Peter Leicht, Mary E. Leicht, and Carole L. Strobl, 2020.411



Maternity 1940. Stanley William Hayter. Color engraving, softground etching, and screenprint; image: 22.7 x 18.9 cm; sheet: 40 x 30 cm. Gift of Peter N. Leicht and Derrick B. Strobl in honor of their parents Peter Leicht, Mary E. Leicht, and Carole L. Strobl, 2020.412



*In 2018, you contacted the CMA to encourage us to acquire an impression of Hayter's print *Maternity*. Why did you think the museum should own this particular print?*

Peter: *Cutting Edge* included Hayter's intaglio masterpiece *Cinq Personnages*, which is a promised gift to the museum. This powerful work commemorates the death of the artist's first son, Patrick. I thought how terrific it would be if the CMA could also own an impression of *Maternity*, a print celebrating the birth of the artist's second son, Augy. When I initially suggested that the museum acquire an impression of *Maternity*, I wouldn't have imagined that Derrick and I would be the ones to acquire and donate it!

Why did you decide to gift these works of art to the CMA?

Derrick: Peter was inspired by a gift of the *Vase Bertin* by the Sèvres Porcelain Factory made a num-

ber of years ago by Steven, Brian, Neil, and Darrell Young in memory of their parents, Mardelle J. and Howard S. Young (2007.277). We were very moved by this gift when we read about it, and we were inspired to give artworks to the museum in honor of our parents while they are still alive.

Peter: We realized that certain prints in our collection poignantly related to our own parents' experiences. For example, both of our mothers would say that motherhood was an essential aspect of their lives, and *Maternity* depicts a mother holding her son. Just like Hayter, my father and his family immigrated to the United States due to the effects of World War II, and *Cruelty of Insects* directly addresses the horrors of that conflict. We wanted to give these prints to show our love and appreciation to our parents for all the support they have given us over the years. 🏠

Hidden Complexities

The conservation of Al Loving's *Blue Rational/Irrational*

When Al Loving's *Blue Rational/Irrational* from 1969 entered the paintings conservation lab, we thought it would be a relatively straightforward cleaning. The bigger challenge appeared to be re-touching some dark scuffs and abrasions on the pale monochromatic paint surface. But once we started the cleaning tests, the opposite turned out to be true.

The crystalline-like abstract painting is constructed from two mirrored, irregular hexagonal canvases, each mounted on separate stretchers that are intended to be shown as one overall composition joined at the center. Loving's use of bold, pure color and geometric forms creates a tension between the flatness and the spatial illusion of the entire piece. Hard-edged bands of color seem to float over a thin, rapidly applied sky-blue background.

Painted bands defining space are composed of thicker acrylic paint. Each color and band was made by masking off the area with tape to create hard, crisp edges. They were applied sequentially, and in some cases entirely painted over, indicating that the painting and spatial definition were evolving as he was working. According to a family member interviewed before the treatment, Loving's working pro-

cess included holding and turning a prism (from a chandelier) near his eyes to make virtual color choices for his paintings.

While this 40-year-old acrylic painting was in good structural condition, the unvarnished surface displayed accumulations of gray grime, dark smudges around the edges from handling, insect droppings, water stains, and minor scuffs that visually compromised Loving's hard-edged abstraction. Additionally, on the right panel, a series of long, arcing horizontal scuffs were present in the blue background, compressing the thinly painted cotton canvas fibers under the paint layer.

Over the past decade, conservators and conservation scientists have performed groundbreaking work in the cleaning of acrylic paintings. Though ongoing, these studies have increased our understanding of the material and aging properties of acrylic paints and methods for treatment.

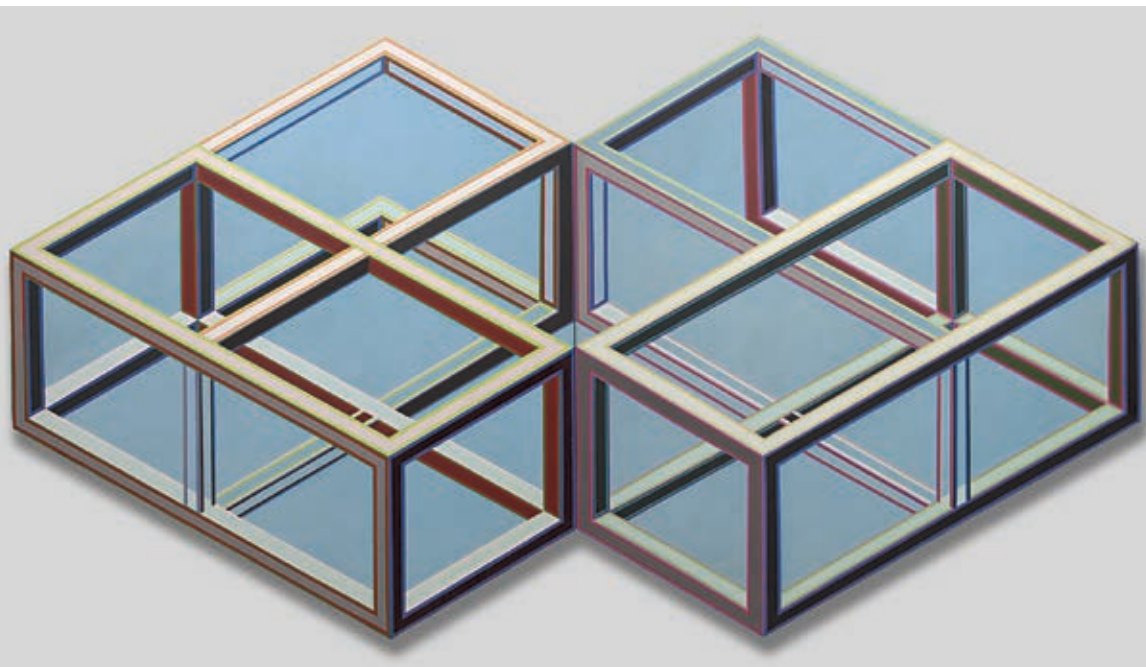
Acrylic paints are complex mixtures of acrylic resins, pigments, and various additives that can include pH buffers, surfactants, wetting agents, plasticizers, defoaming agents, thickeners, fungicides, and antifreezing agents. Pigments provide the color,

while the additives deliver the necessary properties to produce flexible, workable, and stable paint films. The main components—acrylic resins and pigments—are relatively stable. However, over time, the additives can migrate out of the paint, attracting grime, creating embrittlement, and altering the surface gloss. Water-based cleaning systems commonly used for removing grime can mobilize and strip away these additives, creating greater instability over time.

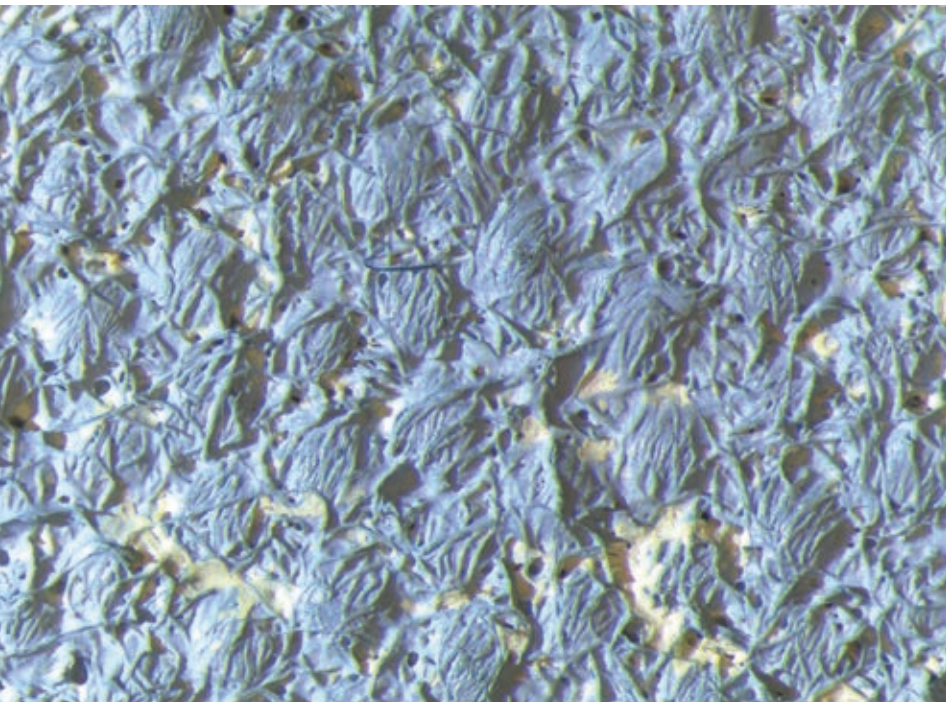
One of the most promising approaches arising from conservation research is to determine the pH (concentration of hydrogen ions) and conductivity (overall ionic concentra-

Dean Yoder

Senior Conservator
of Paintings



Blue Rational/Irrational 1969. Al Loving (American, 1935–2005). Acrylic on canvas; 147 x 322.5 cm. Gift of the KeyBank Collection, 2019.58. © Al Loving



Acrylic Meets Oil The paint surface under magnification, illustrating the fragments of oil primer mixed into the acrylic paint layer


tion) of the paint surface, then match the cleaning system with those same parameters. Research has shown that less material is drawn out of acrylic paint with this method—think of how conditioner is pH balanced and contains ingredients designed not to strip oil from your hair.

However, in this painting, one complicating factor was unanticipated. Examination with magnification showed that Loving used an off-white primer before applying the blue background color. This ground layer, applied to the canvas, was quite sensitive to water. While the paint layer was unaffected, miniscule fragments of the ground layer were scattered throughout the blue background, seemingly swept up into the paint layer. In small cleaning tests, these fragments appeared to be partially dissolved even with pH-adjusted water. To understand why this was happening, we needed to determine the composition of the fragments.

Analysis with the museum's FTIR (Fourier transform infrared spectrometer) revealed that these fragments of primer were composed of kaolin and a drying oil, commonly found in oil-based house primers. It seems likely that the oil primer had not completely dried and began to break apart as Loving applied the thin wash of blue acrylic paint. It is possible that he may have even intended this or at least was not bothered by it. Still, cleaning tests confirmed that the painting could not be cleaned safely unless we used a method to prevent the pH-adjusted water from dissolving the primer fragments.

The method tested to solve this problem involved two steps: first, a nonpolar barrier solvent was ad-

ministered to penetrate deep into the delicate paint layers to repel the negative effects of water. Then, pH-adjusted water was applied with soft brushes to release the surface dirt, which was then removed with highly absorbent sponges and a specially engineered fabric. After conducting successful tests over larger surface areas, we used a silicon-based solvent that is extremely slow to evaporate (commonly used in the cosmetics industry) to temporarily penetrate the primer fragments to seal off the detrimental effects of the pH-adjusted water. Rachel Childers, third-year intern from the Buffalo Conservation Program, assisted with removing all the smudges, embedded grime, water stains, and accretions from the paint surface using this two-step cleaning technique.

No longer veiled by grime, the painting reveals a remarkable new vibrancy in the color contrasts and an enhanced spatial depth and paint surface. The distracting scuffs, accentuated by the grime, were also considerably lessened with cleaning, simplifying and reducing the amount of inpainting required. This new gift adds to the depth of the collection of works by modern African American artists, such as Aaron Douglas, Jack Whitten, and Norman Lewis. It is on view in the contemporary galleries. 



Cosmetic Solution Conservation intern Rachel Childers prepares to apply a silicone-based barrier solvent commonly used in the cosmetics industry over the blue background.

Transformation by Digitization

The unique circumstances of the past year fast-tracked a digital transformation that was already well underway

Over the past year, the museum has been unwavering in its commitment to creating new digital content and programs. Our ability to innovate through challenging times reflects the steps we've taken to bring our mission to "create transformative experiences, for the benefit of all the people forever" into the 21st century.

We began 2020 with the one-year anniversary of Open Access, an initiative that extends our collection beyond the museum's walls and allows people across the globe to collaborate while reusing and remixing images. Meanwhile, the team focused on creating full-scale digital prototypes for the upcoming exhibition *Revealing Krishna*. Spanning centuries and continents and involving extensive art conservation and international relations, the exhibition's stories would have been difficult to tell with artwork alone. This first-of-its-kind exhibition will incorporate immersive projections, interactive 3-D models, and a mixed-reality experience using Microsoft HoloLens 2, changing the perception of a "scholarly museum exhibition." However, as we moved into March 2020, work on *Revealing Krishna* halted, and the exhibition was rescheduled for 2021.

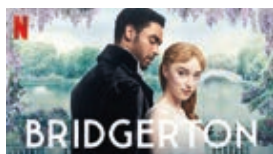
On March 14, the reality of the pandemic took hold when the CMA closed to the public. Our cross-departmental team adapted quickly, pivoting to online toolsets (in addition to moving staff online and providing virtual programming). We took the opportunity to ask: What does the museum of the future look like? We challenged our team to concep-

tualize web-based initiatives to inspire, engage, and connect visitors. Immediately upon closure, use of our collection's online platforms grew. In fact, from March to December, the museum saw a 153% increase in Open Access downloads compared to 2019. The shift to virtual engagement leveled the playing field: by being accessible online, being a Midwest museum no longer mattered and we could reach a wider audience.

Throughout 2020, the museum released multiple diverse and engaging online tools, bringing our world-class collection to visitors in new ways, with 10 exhibitions online, Keithley Gift screensavers, 6 new video series, 46 virtual member and public events, and toolsets like the Artificial Intelligence-based image search ArtLens AI, the remote work app ArtLens for Slack, and a *Stories from Storage* guide in the ArtLens App. Interactive live dashboards show the increased reach of the CMA's Open Access collection—you can even catch a few CMA favorites, such as *Cupid and Psyche*, in Netflix's *Bridgerton*.

The CMA's digital innovations and achievements are the result of our dedication to digitizing the permanent collection, a major endeavor that the museum has been working toward for years. When I began my dream job at the CMA just over a decade ago, I encountered the perfect storm of events, which led to a revolution in the museum's use of technology and the launch of Gallery One. The rapid advance and convergence of mobile technologies, combined with the completion of the building's expansion, provided an opportunity ripe for transformation. Even before my arrival, the road to digitization had already begun. Mary Suzor, director of collections management, saw an opportunity to focus on object photography while the permanent collection galleries were being redone. This substantial push validated how key digitization is to the success of the CMA's digital innovation.

With the collection at the heart of all we do, the team created a digital management policy and workflow to complete photography for all works of art. We have established a best-practice plan that tracks progress toward the goal of 100% digitization. We also created an integrated back-end system that updates all museum platforms every



Copy Cats AI finds friends in the collection.





Digitizing Krishna

Prototype for the “Journey” element of the fall 2021 exhibition. Right: Museum designer Natalie Maitland and curator Sonya Rhie Mace discuss the “Gods” prototype.



15 minutes, from Collection Online to the ARTLENS Gallery interactives.

Improvements to workflow increased the number of artworks we needed to photograph, but also provided valuable new images and information to scholars and art lovers alike. Artworks often include multiple components, which need to be conserved, photographed, and inventoried individually. The Sèvres Porcelain Factory *Soap Box and Sponge Box Set* is an ideal example of this policy. An icon at the lower right corner of the image on Collection Online indicates that there are more detail images. With a single click, users can explore and study each element.

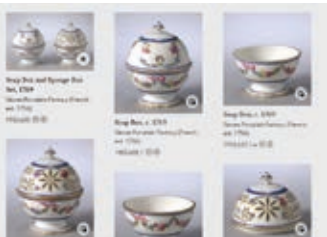
The collection is now more than 95% digitized, due to a standardized policy on what to capture for every object type, newer and faster cameras, and enhancements to the collection management system, which streamlined workflow and data entry. Our team continues to work toward our goal of 100% digitization within the year, providing weekly assessments to measure progress across the collection.

Although we are still amid the pandemic, we are optimistic. Throughout this difficult year, the museum’s staff has been working tirelessly to share the digitized collection with visitors in ways that support the museum’s mission and its goals to meet the moment, such as through fostering conversations about race and social injustice and supporting educational needs. The CMA will continue to lead with new digital experiences for all, and we look forward to welcoming you to the digitally forward exhibition *Revealing Krishna* in November 2021. 🏠☰

More Photography

Leads to Richer Online Resources

An increasingly sophisticated interface allows grouping closely related collection objects along with multiple photographs showing different views and details.



Did You Know?

The filters and the Advanced search feature in Collection Online allow you to explore artworks utilizing multiple fields, from artist and year to citations, provenance, exhibition history, 3-D models, and more. These are stackable, so you can experiment with different combinations of filters—for example, ceramics currently on view or paintings in a past exhibition.

For example, under “Popular,” you can search the collection for artists who are female, African American, and LGBTQ+. Stack these with additional filters to discover surprising new favorites. The screenshot below shows popular search options, as well as filters for 3-D or video content and works on view.

SEARCH THE COLLECTION

Search by artist, keyword, or reference 🔍

Limit Results ▼ Sort: Relevance ▼

Popular ▾ Exhibitions ▾ Highlights ▾ Open Access ▾ With videos ▾ Advanced search ▾

On view In 3-D

Popular searches: LGBTQ+ artists after 1900 African-American artists Female artists

Nancy F. and Joseph P. Keithley Gifts Made under age 30 On loan Recent Acquisitions

Nazi-Era Provenance

A CMA Internship Leads to Arts Management

Danielle Hill

Danielle Hill didn't visit the Cleveland Museum of Art until she was 17, but the institution has played a transformative role in the Maple Heights native's life. Hill, 23, graduated from Sotheby's Institute of Art at Claremont Graduate University in December with a master's degree in arts management—and a mission to enhance the art world by providing access, opportunity, and education.

Before moving to California, Hill was a Stewardship and Donor Relations Department intern at the Cleveland Museum of Art, while earning her undergraduate degree in arts management from Baldwin Wallace University.

Hill recently discussed the inspiration she found at the museum, the importance of community, and the artworks she must always see in Cleveland.

What role did art play in your childhood?

At daycare, one of my friends taught me how to draw Transformers toys, which were popular at the time, and after that I began to teach myself how to draw and paint. That led to me enrolling at Baldwin Wallace University to study arts management; I minored in studio art and art history. I noticed that the art history classes didn't really talk about Black art, so I founded the Black Arts Network, and that was my community.

Why did you pursue arts management as a career?

It gives me an opportunity to lean on my creativity to manage and lead the spaces I admire.

What role did the Cleveland Museum of Art play in your life growing up?

In 12th grade, I applied to an organization called Future Connections, and they gave me an internship. That was my first time at the museum. I started working in the Education Department and took art classes. That was my first real art class. It really inspired me.

We also worked on a curatorial project, for which I picked an artwork and conducted a tour. I chose John Singer Sargent's *Portrait of Lisa Colt Curtis*. Every time I go to the museum, it's the first artwork I seek out.

For one of my undergraduate classes, we had to interview someone whose job you wanted. I contacted the CMA's stewardship and donor relations event

manager. Later, I ended up working in that department as an intern and was hired before starting graduate school.

What were your responsibilities in that position?

I did a lot of work with donor events. At a Collection Insights program, I remember a donor saying it was "super-magical." Those are the experiences I want to create. I supported the department's recognition program and worked closely with the donor travel program—namely, organizing a curator-led trip to Detroit.

As a young Black woman entering the field of arts management, how do you think museums can be more inclusive?

It goes back to community. The CMA is situated on the edge of East Cleveland and Glenville; that's an audience right there. Museums need to be involved in their communities in ways that are genuine and intentional. It goes with hiring, too. Museums must make those they hire, and the audience, feel like they can be themselves in those spaces. For example, when I worked in the Philanthropy Department, I was able to express myself through my clothing, hairstyles, and conversations, which contributed to my ability to work confidently.

What other works must you visit in Cleveland?

Robert Pruitt's *Rage Against Machine*. I was especially thinking about it after the murder of George Floyd. There's also a Hughie Lee-Smith painting I love called *Rooftop*. I would also encourage everyone to visit the Museum of Creative Human Art co-founded by Antwoine Washington.

What are you working on next? We hear you have social media channels.

After the murder of George Floyd in May 2020, I went to social media to honor Floyd and discuss how often this happens. I aim to fuse my interests in Black art history and social justice. I want to continue talking about Black artists who center their work on Black people, social justice, race, and theory, as well as conducting conversations with Cleveland artists. These discussions continue at daniellehill.squarespace.com. I started working at Mayfield Senior School in Pasadena as the development coordinator in March. I am excited to continue engaging in art and development in this chapter of my life.



Stewardship Skills Help Launch a Career in Philanthropy

Lauren Lew

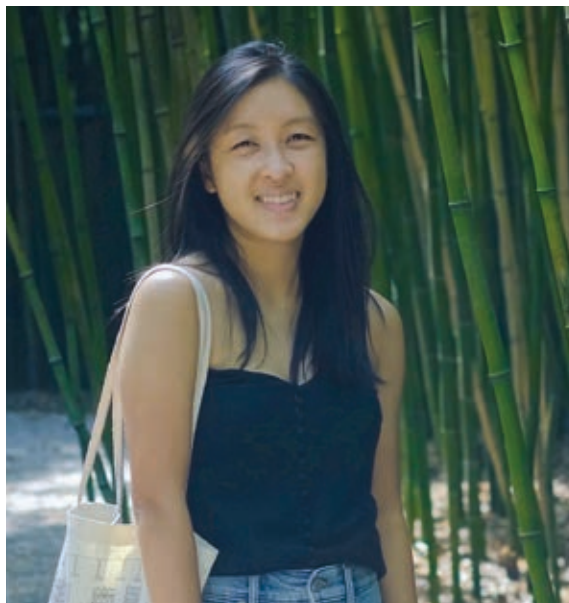
Case Western Reserve University graduate Lauren Lew served as the Stewardship and Donor Relations Department intern at the CMA during her senior year. The stewardship skills she honed first landed her a job with the New York Philharmonic. Lauren's career has continued to flourish; she now works at Teach for America in Individual Giving.

What role did art play in your life growing up?

When I was a child, my mother had to drag me to museums. It was not until middle school that I found myself falling in love with the arts. Once in college, all I ever did when I traveled was visit museums. Art became the sincerest yet most enigmatic way in which I came to understand myself and the world. Through art, I have grown and learned more about my sense of purpose.

You pursued a bachelor's degree in nutrition at Case Western Reserve University. How did the arts support your studies in another discipline?

The arts improved my college experience by providing balance. There were many days when I was cooped up in the library for hours cramming biochemistry pathways, and times when I felt I could not catch up with my own racing mind. In those moments, I always found myself grounded again by crossing the street and spending an hour at the CMA. It's amazing that the museum, always free and open to the public, could carry such a sensation of serenity. So, I can't thank the CMA enough for being my magical home in college.



What were your responsibilities as an intern at the museum?

I served as the stewardship and donor relations intern at the CMA during my senior year of undergrad. My principal duty was to assist the philanthropy team in planning and executing donor events. My tasks included coordinating with vendors, like caterers and florists, mailing invitations and collecting RSVPs, and being the ultimate helping hand on the big day of an event. It was such a joy to make art a centerpiece of celebration.

How did your work at the museum set you up for success in your career?

My time at the CMA built a foundation of stewardship skills that helped me break into the world of philanthropy in New York City. Entering into the New York art scene was intimidating, especially without many direct connections. But in my interviews, I was always able to highlight the event planning and donor relations experience I gained at the CMA. This ultimately helped me land my first job in donor relations, at the New York Philharmonic!

What is your favorite work in the collection?

This may be a cliché, but I love J. M. W. Turner's *The Burning of the Houses of Lords and Commons*. I can never take my eyes away from it.

Why did you embark on a career in philanthropy after graduation?

My decision to pursue philanthropy was heavily tied to my initial goal when entering college: to gain a skill set to help empower and heal others. I came to understand that my greatest sense of healing was through immersing myself in the arts. Knowing the universally transformative power of the arts, I wanted to be in a position where I could help this entity to be accessed and appreciated by all. Working in this field, I can share and speak about what I love most, and in return, that propels my community to support the arts, a life-changing treasure. Truly, it is my dream job.

Contact academicaffairs@clevelandart.org to learn more about CMA internship opportunities.

Making an Impact

**500,819
visitors**

came to the CMA despite a 16-week closure, exploring art that we own, care for, display, and interpret—free of charge, for all people—spanning 5,000 years and almost every culture.

During the fiscal year from July 1, 2019, to June 30, 2020, you helped make this possible—and it continues....

11 exhibitions

opened at the CMA and Transformer Station. Every year, we mount many exhibitions, from internationally recognized loan shows to smaller, thematic installations of photographs, prints, drawings, and textiles. At Transformer Station, we work in tandem with the Bidwell Foundation to acquaint new audiences with the work of emerging or mid-career artists.

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**4,600
Art Kits**

were distributed throughout the community, including the Cleveland Municipal School District, Greater Cleveland Food Bank, Metro West Community Development Organization, Esperanza Inc., LGBT Community Center, and more.

**51,000+ off-site
visitors**

attended off-site and virtual programs and performing arts events. Every year, we organize more than a thousand programs for audiences of all ages, from schoolchildren to seniors.

**20,721
students**

from preschool to college participated in collection and exhibition tours and field trips.

Join the Leadership Circle

Take your support for the arts to the next level

The Leadership Circle is the CMA's premier annual giving circle. Members contribute \$2,500 or more to support every aspect of the CMA's mission.

The work we do at the CMA is made possible through the generosity of our annual supporters, led in particular by the Leadership Circle.

We are profoundly grateful to our Leadership Circle members for their dedication to the arts in Cleveland.

See page 33 for upcoming events and programs for Leadership Circle members.

For more information about the Leadership Circle, contact program director Allison Tillinger at atillinger@clevelandart.org or 216-707-6832.

Member Shopping Highlight

15% Discount for CMA Members

These one-of-a-kind handbags are made of African fabrics from local Ghanaian markets by Kua Designs in Ghana. These and a wonderful array of other artistic objects are available to members at a 15% discount.

Shop on-site and online at cma.org.
Curbside pickup available!

Alima Large Envelope Clutches
\$149.60 member (\$175 nonmember)



A Home for Community Arts

The CMA education team's community arts work prepares to move into a new home base on the near west side

THANKS

This project was made possible with principal support provided by Char and Chuck Fowler.

When I walk into the space each morning and turn on the lights, I see endless possibilities. Walls filled with color and energy. Spaces alive with people and activity. Artists and communities working together. Opening this spring, the Cleveland Museum of Art's Community Arts Center on the near west side will soon come to life.

Situated in the Clark-Fulton neighborhood on West 25th Street, a late 1800s awning factory is being transformed into an arts and cultural hub, with tenants dedicated to community arts, dance, theater, graphic design, and conservation, as well as other community-driven nonprofit organizations. Construction on the building, in which the Community Arts Center occupies a third of the space, is near completion. We are entering the next exciting phase of the project—determining the look, feel, and function of the space—and we're not doing it alone.

Stefanie Taub

Director of
Community Arts

Passing through the neighborhood, it's hard not to notice the many improvements progressing. MetroHealth is fully underway in transforming its main campus and creating affordable housing and parks. Neighborhood investment projects are being identified through a resident-driven, multiyear master planning process dedicated to creating a more healthy, equitable, and sustainable future for all. Clark-Fulton residents, business owners, and stakeholders have a constant voice in how they shape their community. Honored to be a participant in this process, I am an active listener and willing partner in identifying opportunities for collaborative, community-based efforts to advance equity through the arts. The master plan and conversations with residents will help us inform the center's purpose and programs.

Over the next several months, the now-empty gallery, studio spaces, and community arts work-

Under Construction

A former awning factory is transformed into a brand-new community arts center.





space will transform into an enduring home for the CMA's Community Arts Department, welcoming all to experience art generated in and with the community. Spaces throughout the center and the inaugural community gallery exhibition will celebrate the vibrant spirit of the CMA's annual Parade the Circle event, showcasing giant puppets, costumes, and masks created together by artists and the community over the years. Experiencing the scale of objects, color, texture, movement, and sounds will be initially touch-free due to COVID-19 health and safety protocols, but post-pandemic, visitors will be invited to try on parade puppets and costumes and examine the many materials and techniques used in their creation.



Studio experiences, planned to open to the public in early 2022, will engage people of all ages and artistic abilities, with art-making activities for community and professional artists to explore together. Perhaps this will be your first encounter working with an artist or art form. Or maybe a class will reveal the hidden artist in you. Sometimes we just need a space for reflection or to find inspiration. Whatever the reason, the center will have something for everyone.

This spring, the center opens its doors to Clark-Fulton and beyond, built for the community, with the community. A space for all to celebrate the arts, the Community Arts Center is an inclusive sanctuary that aims to unlock collaboration, encourage connections, and provide support, hope, and joy. The possibilities are endless. 🏠



Welcome, Manisha Ahuja Sethi

Manisha Ahuja Sethi has been elected to a five-year term as a standing member of the Cleveland Museum of Art Board of Trustees. Sethi is a director of the Ahuja Foundation and serves on the board of the Greater Cleveland Food Bank. She is an emeritus trustee of UH Rainbow Babies & Children's Foundation and a former trustee of the Playhouse Square Foundation and Hathaway Brown School. She has also served on a number of committees and has been involved in benefits supporting these organizations and others.

"I am pleased to join the board of the world-renowned Cleveland Museum of Art," Sethi says. "The museum is a treasure both for our community and internationally."

A Cleveland native, Sethi is a 1994 graduate of Hathaway Brown School and a 1998 graduate of the University of Pennsylvania, where she earned a bachelor of arts in international relations with a minor in Spanish. She also holds a degree in graphic design from the Art Academy of Cincinnati. Sethi and her husband, Neil, have three children.

The board consists of 38 local and national arts leaders who help guide and support the museum in its mission, vision, and promise. As the museum pursues the ongoing implementation of its strategic plan and its diversity, equity, and inclusion plan, the election of new trustees is integral to the success of those efforts.

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New on View

Ancient Andean Gallery (232)

An Ornamental Disk

This impressive silver disk was made by artists of either the Chimú or the Lambayeque (also known as the Sicán) civilization, closely related neighbors who lived on Peru's North Coast in the late pre-Hispanic period. In the 1960s, the disk reportedly was found along with at least 21 similar disks in one or more noble tombs; all the disks are ornamented with concentric bands of relief around a raised central boss. There were also up to 50 plain silver disks; dozens of silver cups and vessels, some crafted as elaborate effigies of animals and humans; and many other objects made of silver or gold.

The ornamented disks—pierced with small holes to allow attachment to a backing, perhaps a ceremonial shield—fall into four groups based on their imagery. At the outer edge of this example is a wave with a bird beneath each peak and a humanlike creature above each valley. In the second band, a human alternates with an animal wearing a crescent headdress, a symbol of authority. Next are two repeating geometric motifs filled with animals or birds. The innermost band features two types of birds also wearing the crescent headdress. The disk is now on display in the ancient Andean gallery (232), along with a new rotation of textiles from the region.



Disk (Shield Cover?) 850–1460. Central Andes, Lambayeque or Chimú people. Silver; diam. 34.4 cm. Severance and Greta Millikin Trust, 2019.166